Progressive Studies

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Etude.

Edited and Annotated by Frederic Lillebridge.

F. CHOPIN, Op. 25, № 6.

Allegro. (♩ = 68)

sotto voce

p

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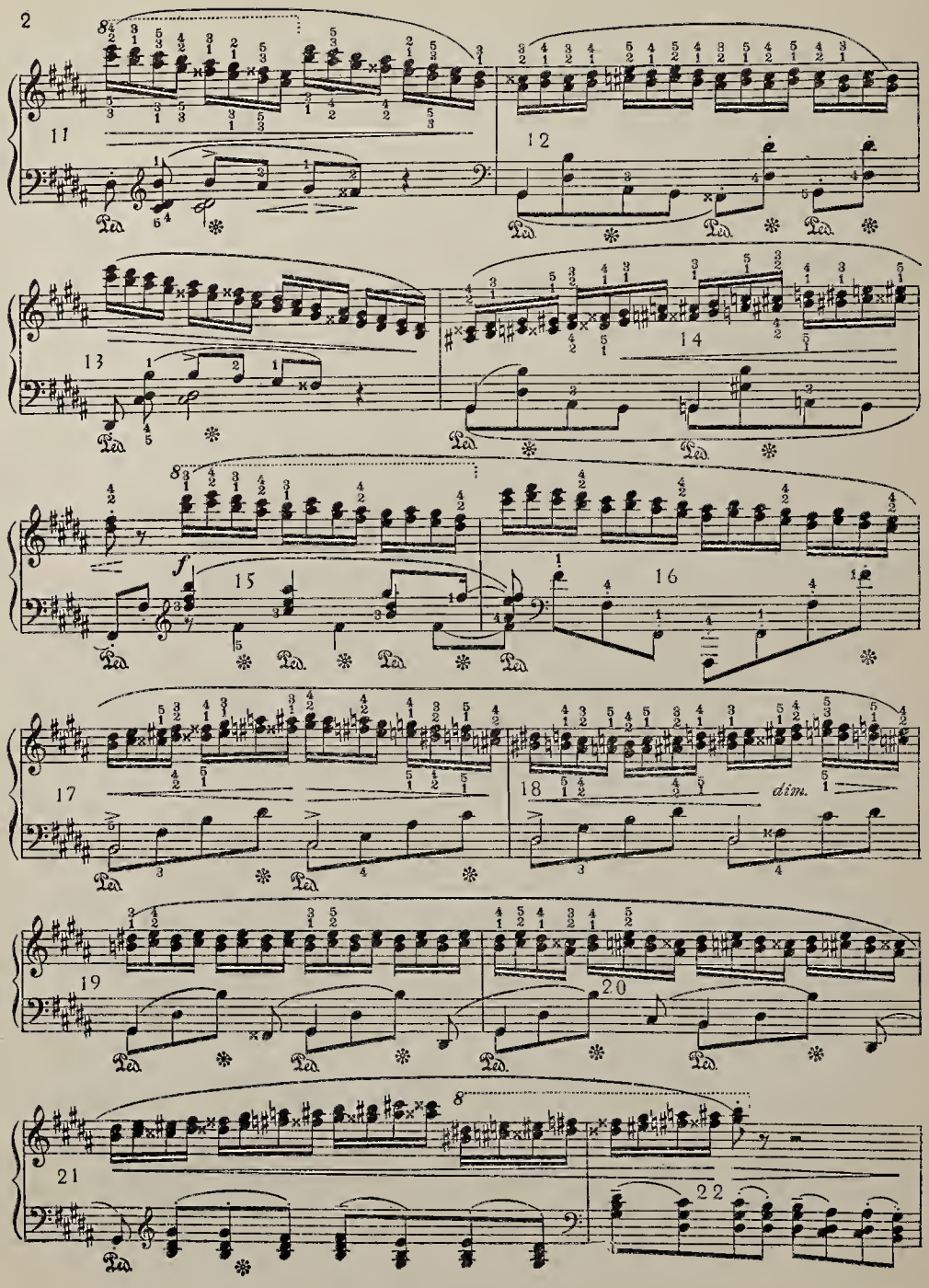
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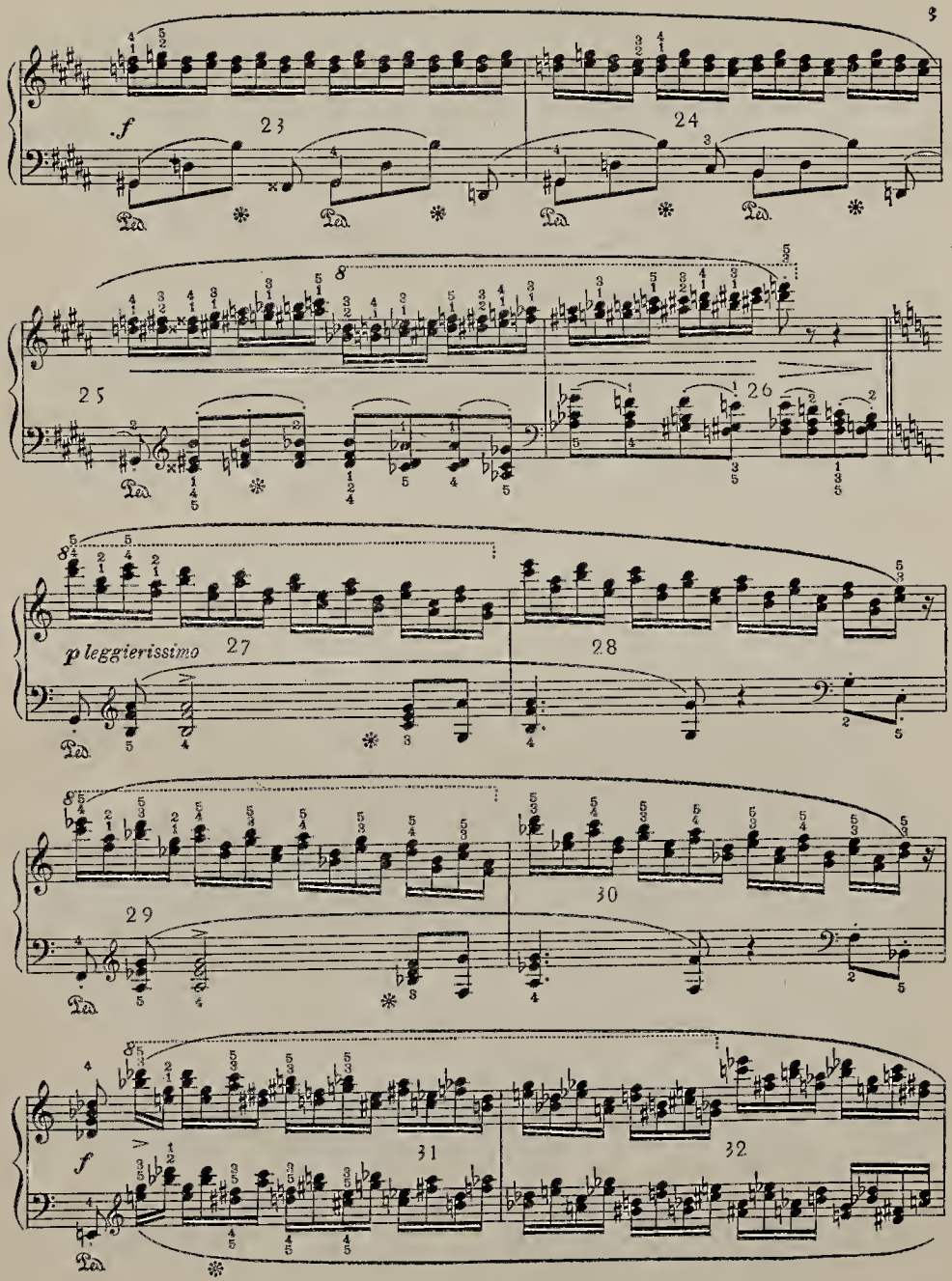
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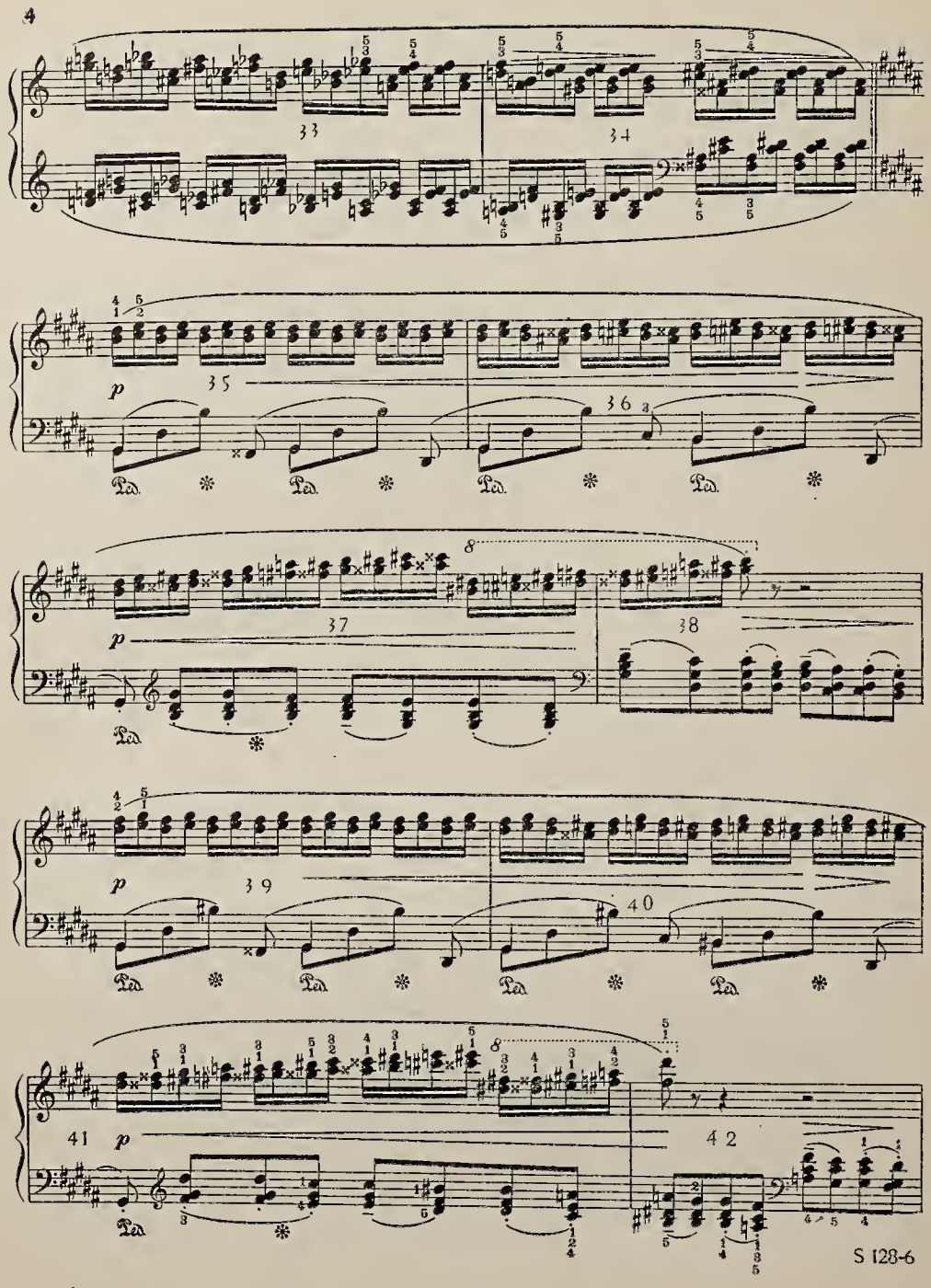
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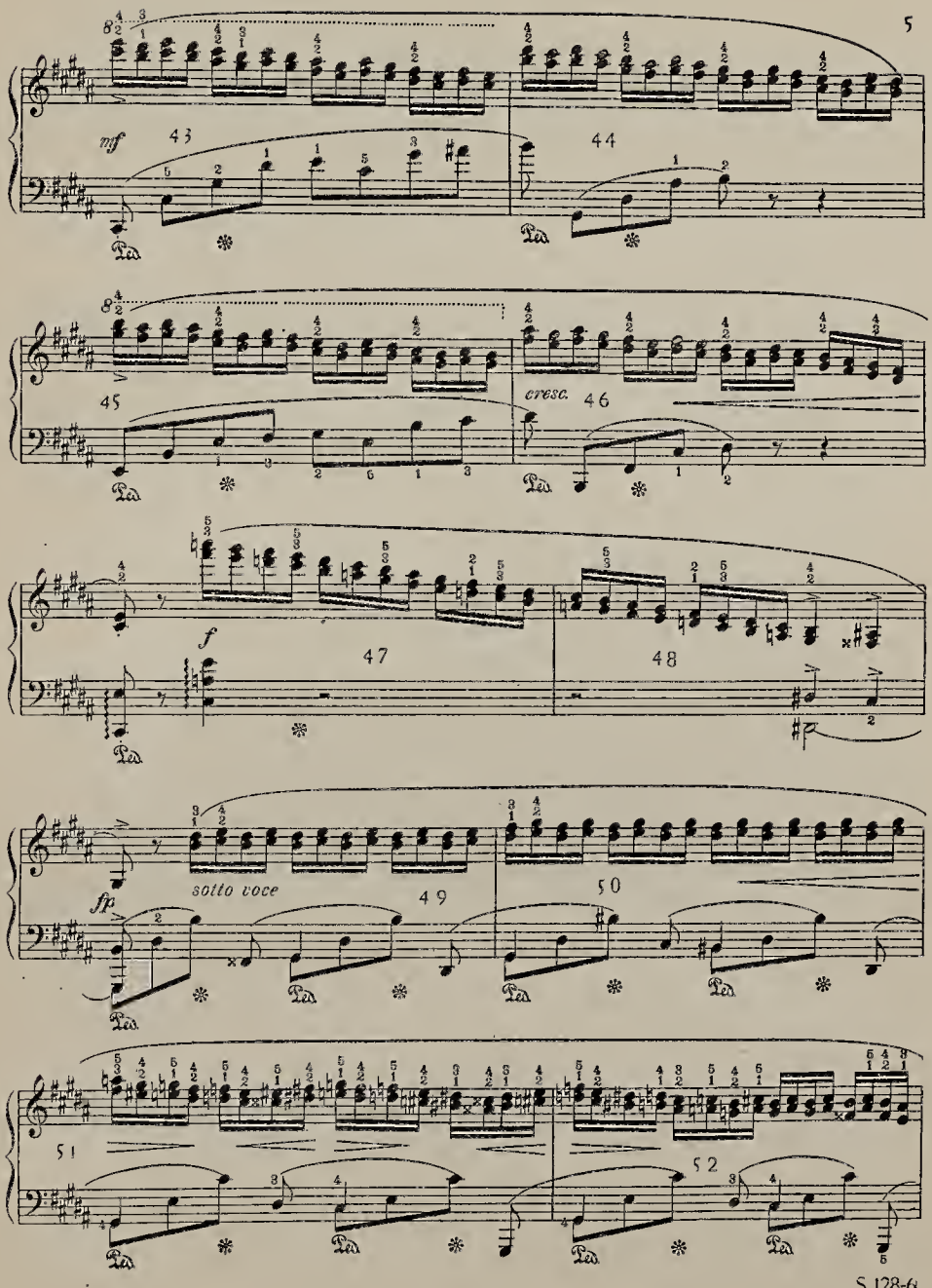
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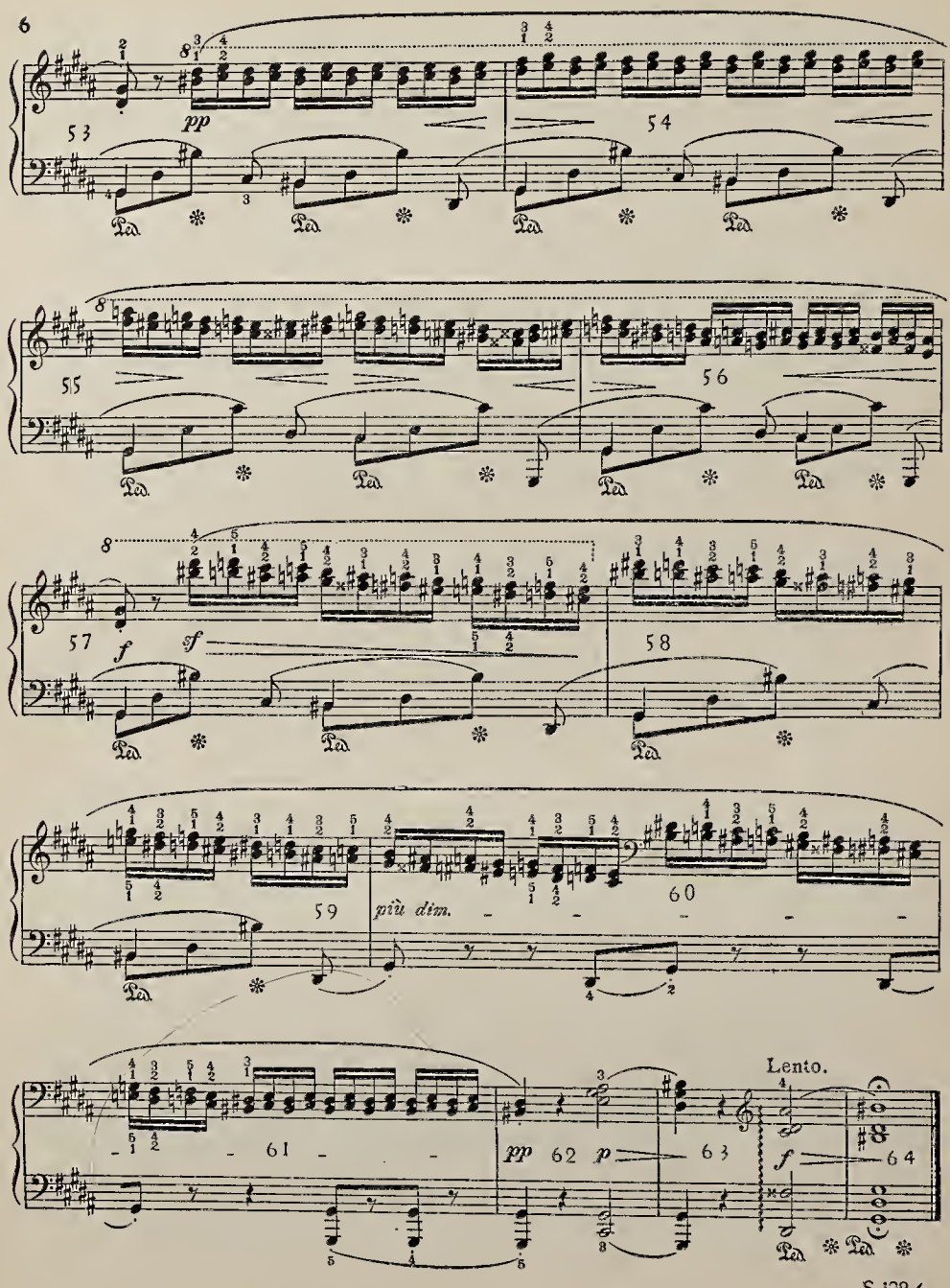
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ANNOTATION.

STUDY IN G SHARP MINOR, Op. 25. No. 6. CHOPIN.

The Chopin fingering used in this study has been rejected by many pianists as not being sufficiently well adapted to produce the perfect *legato* required in this piece. The fingering which we have left in the text is Chopin's own fingering, and we propose to give other fingerings which we conceive to be better adapted to a very good performance of this piece. The pupil is already familiar with the fingering of the chromatic scale in double small thirds which has been used in the exercises.

The following fingering was discovered or invented by Mr. Godowsky, and is used by him exclusively for the chromatic scale in double small thirds. Let us commence with C♯, E, played with the second and fourth fingers; the successive notes of the chromatic scale ascending one octave, will be fingered as follows:

	2	1	2	1	3	2	1	2	1	2	1	3	2
Right hand.	4	5	4	5	4	5	4	5	4	3	5	4	5

which completes the octave.

Commence the left hand with C, E♭, the downward scale would be fingered, including the first interval, as follows:

	2	1	2	1	3	2	1	2	1	2	1	3	2
Left hand.	4	5	4	5	4	5	4	5	4	3	5	4	5

These fingerings may be used in both directions.

The difficulty in this fingering is in using the third and fourth fingers, followed by the second and fifth, where the second finger crosses over the third. Preparatory exercises should be practiced before attempting this motion, as follows: Practice a trill, consisting of F and G, with the third and fourth fingers; then, E and A, with the second and fifth fingers, both with the right hand and left hand. This will develop the required motion for the two inner fingers to strike together, and the fifth and index fingers to strike together.

A combination giving this same form of exercise in chromatically related tones should also be practiced. For instance, D and E♭, with the third and fourth fingers; C♯ and E♮ with the second and fifth fingers, equally for both hands. Also, C♯ and D, with the third and fourth fingers, and C and E♭, with the second and fifth fingers for both hands. After this can be well done, then a trill in double-notes, consisting of F and A♮, played by the third and fourth fingers, and F♯ and A♮, played by the second and fifth fingers. This exercise is to be played with the right hand, and the left hand plays a similar exercise on B and G♯, B♭ and G♮.

A very valuable form of the exercise just described for each hand, is to make a change in the upper line of notes for the right hand, for instance, twice while making the lower change of fingers only once, playing thus, sixteenth-notes with the upper fingers and eighth-notes with the lower. We mean, as follows: G♯, A, G♯, A, as sixteenth-notes, played with the fourth and fifth fingers, and while playing them, play F and F♯ once as eighth-notes with the third and second fingers, and a similar exercise should be constructed for the left hand. Moreover, both exercises should be reversed, and the sixteenth-notes played with the lower set of fingers, while the eighth-notes are played with the upper.

Recitation.

1. What method of fingering is written in the text of this study?
   Ans.

2. What is the objection to this fingering?
   Ans.

3. Give Mr. Godowsky's fingering for both directions of the chromatic scale in small thirds.
   Ans.

4. Explain the preparatory exercise for acquiring this fingering.
   Ans.

5. Explain one or two other devices for acquiring this fingering.
   Ans.

For Teacher's Record.

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